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In the preparation of the notes Mr. Lewis shows careful study and sympathetic understanding. Having read in his prefatory note his opinion that—"no play excels *Mithridate* in the vitality of its interest for the average American youth and, consequently, in the steady incentive it offers to self-improvement in English style"—we are prepared for the emphasis laid upon meticulous translation, though we deplore the inelegance of his rendition of *Hé quoi?* (l. 579) by *How now*, which comes as an anti-climax after the "dazzling dramatic splendor of the tirade."

May we also say that it seems unfortunate to leave unresolved difficulties, as in line 656 where Mr. Lewis makes the comment: "The line has been called vapid. It is certainly hard to turn it into English which does not sound vapid." Perhaps Mr. Lewis' object is to stimulate the student. If so, he has succeeded, in one case at least, for we offer the following, at the same time suggesting that the line is *précieux* rather than vapid, terms not necessarily synonymous:

Il se plaint qu'à ses vœux un autre amour s'oppose.  
 Quel heureux criminel en peut être la cause?  
 Qui? Parlez.

Some other love, he cries, has lured you from him.  
 What fortunate thief has stolen, thus, so rich a prize?  
 Who is he? Speak.

Again, in the note to line 1049 gratuitous uncertainty seems to be injected into what might be made a simple translation such as—

How dare I join your fate to mine  
 Now, when I no longer seek but war and death?

The oft repeated note, "this passage requires re-phrasing," "a translation will not be easy to phrase" gives rise to the query as to whether undue emphasis is not given to literal renditions of the text, a doubt which is in part alleviated by the excellent French paraphrases given for obscure passages, as in ll. 173, 355, 487, 1035, 1195, 1611, and ten others.

On the whole Mr. Lewis' edition is a contribution of real value, especially to classes where emphasis is laid on language rather than on literature, and on English diction rather than on French paraphrase, while for more advanced classes the introduction and notes will prove helpful and illuminating aids to rapid understanding.

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*DIE LITERARISCHEN WEGBEREITER DES NEUEN FRANKREICHES*, BY ERNST ROBERT CURTIUS. Gustav Kiepenheuer Verlag, Potsdam, 1920.

This little book which has already reached its second edition in Germany, deserves the attention of every one who is interested in

French literature or in the reestablishment of normal relations in the intellectual life of Europe. The main object of its author, who is professor at the University of Bonn, is to correct the "unfounded but generally accepted ideas of French intellectual life" which are current in Germany and to show "the soul of Young France throwing off its historical shackles." This is no general study of contemporary French literature, but only of those works which seem to foreshadow the birth of a new intellectual life in that country and in Europe. Hence all that is merely a continuation of French tradition, the nationalistic and neo-classical literature of the day, is left untouched, as are all literary expressions of hatred or enmity: "We are looking, not backward, but forward and upward." Curtius wishes also to combat the tendency, so common in America and England, as well as in Germany before the Great War, to classify everything French under the two words: "décadence" or "esprit"; to seek in French literature only brilliant pictures of the refinement, luxury and corruption of the great capital or, on the other hand, only beauty of form, clarity, elegance and wit. He shows us that the ten years before the war were years of creative spiritual renewal for France; in her political, social, religious and intellectual life, in art as well as in literature, new forces and new tendencies were constantly appearing. The fore-runners of this spiritual renaissance he finds in a group of men all born about 1870, and all deeply affected in their moral and intellectual development by the conflicts which centered about the "affaire Dreyfus." None of these men met with recognition from their own contemporaries, but their work is a source of strength and inspiration for the ablest and most progressive young writers of today. These men are André Gide, Romain Rolland, Paul Claudel, André Suarès and Charles Péguy, and beside them, equally important in his influence though not belonging strictly to literature, Henri Bergson. Of each of these Curtius gives a brief but interesting study, written in a spirit of sympathetic understanding and based on a wealth of well-chosen and well translated selections from the works of the man himself. The whole tone of the book is expository rather than critical; the author's object is to bring us close to these men in whom he sees the most vital force in contemporary France, and to let them give us their message in their own words, and also to let the younger men tell us themselves what the influence of these "fore-runners" has meant and still means for them. This he has done so successfully that the reviewer is constantly tempted to quote at length from his pages. Since space will not allow this, we can only heartily recommend the work to all those who are interested in the intellectual life of present day France.

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